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Story and Scenario by Albert Russell and Ford Beebe

Produced by Albert Russell

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2 Bubs

**"THE WHITE HORSEMAN"**  
Episode Eighteen  
**"The Avenging Conscience"**

Allen ..... Art Acord  
Jean ..... Iva Forrester  
Ramsey ..... Duke R. Lee  
Onava ..... Marie Torpie  
Ceuvas ..... Tote Ducrow  
Spider ..... Hank Bell

THE Mummy Man arrives at the cliffs, and after holding up the outlaws stops the sliding cliffs of the treasure caves before they can crush Allen and Jean. Allen and Jean flee inside the caves, and after closing the cliffs again the Mummy Man rides away pursued by the outlaws.

Seeing that the outlaws are gaining upon him the Mummy Man throws the bracelet from a cliff to the Indians who are guarding a Ramsey in the canyon below. The outlaws continue after the Mummy Man while the Spider rides down the hill and after freeing Ramsey takes the bracelet from the Indians.

Ramsey and the Spider arrive at the cliffs and enter the treasure caves. Allen fights with the Spider while Ramsey goes into the treasure chamber and is filling his pockets with the opals when Jean appears.

He is about to attack her when he sees in the gloom of the chamber what he thinks is his brother's ghost. He runs outside and is about to seal the cliffs with Allen, Jean and the Spider locked inside when the Mummy Man appears before him and in terror he flees, leaving the bracelet on the idol.

The outlaws who were chasing the Mummy Man have decided to return to the cliffs, satisfied that whoever has the bracelet will return there eventually. They appear as the Mummy Man is watching Ramsey running away through the brush. He sees them and dashes into the cave.

Inside the caves Art has finished the Spider and has gone into the opal chamber to Jean. The Mummy rushes inside the cliffs and hurriedly closes them. The outlaws arrive and, attempting to ride in through the gorge, are caught between the cliffs and crushed.

From the opal chamber Art sees the Mummy Man and believing him to be another of his numerous enemies he covers him with his gun and is about to shoot him when the Mummy Man tells him to wait, and removing his mask, discloses his identity as Jean's father.

Together they go to the opal chamber to take up the treasure. As they lift the stone cover and are about to take the opals from the chest, Tote runs in and grabs Art's hands, im-

ploring him not to touch any of the stones until he explains. He briefly explains that his mission is to rekindle the ceremonial fire on an altar that stands in the chamber. According to tribal legend, the opals in the stone chest are opals of evil so long as the altar fire is out. As he finishes, the scene shifts to Ramsey, who—now completely crazed—has found the opals in his pocket and is gloating over them in his delirium. Tote rekindles the fire and the party leave the caves. Art and the others have the opals. They give Tote the bracelet, for he announces his intention of remaining to keep the altar fires burning.

They leave the caves, but in the meantime another situation has developed. Marie has seen Ramsey with the opals and she has been seen by him. Unbalanced by his own avenging conscience, he has a notion that Marie is the author of his misfortune and believes that if he sacrifices her from the top of the cliff where he shoves his brother, all will be well with him again.

He grabs her in his arms and starts up the cliff intending to throw her over. He is half way up when Art sees him and starts up the cliff after Ramsey. Ramsey reaches the top first—by now a raving maniac. He carries the girl to the edge of the bluff, but her struggles turn him around facing the land back of him and in his delirium he fancies he sees the ghost of his brother and the Mummy Man bearing down on him threateningly.

His distorted imagination makes him believe they're about to attack him. He lets go of Marie and drawing his gun empties it into the approaching phantoms without stopping them.

Realizing that he is unable to cope with those supernatural beings, Ramsey backs away and over the edge of the cliff, just as Art reaches the scene.

The final fade-in shows Art and Jean and her father happily living at the ranch house.

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